THE METROPOLITAN MUSEUM OF ART

JOHN SINGER SARGENT MEMORIAL EXHIBITION

MDCCCCXXVI

JOHN SINGER SARGENT
A MEMORIAL EXHIBITION

THE METROPOLITAN MUSEUM OF ART

MEMORIAL EXHIBITION OF THE WORK OF JOHN SINGER SARGENT

NEW YORK
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NOTE

THE reasons for holding a memorial exhibition of the works of John Singer Sargent in The Metropolitan Museum of Art are for the most part so obvious as to call for no explanation. For forty years he was an outstanding figure among the great painters of the world, and while practically his whole life was spent in Europe because he found he could work better there than here, it was as an American that he always wished to be considered, and as such that we do honor to his memory now.

There is one reason, however, not widely known, why it is peculiarly fitting that this tribute should be paid him here. Although his visits to New York were rare and brief, he remained a steadfast friend of our Museum, greatly interested in its growth and a firm believer in its future. It was due to this interest that we were able to secure his famous portrait of Madame Gautreau, which he had constantly refused to sell to others, and of which he wrote when he consented to let us have it, in 1916, "*I suppose it is the best thing I have done.*" *Yet the price he put upon it for the Museum was exactly one fifth of what he was then being offered elsewhere. In the same spirit, when he learned that the Museum wished to form a small collection of his water-colors, he asked that he might make the selection himself and be allowed several years for doing so, in order that he might be sure of our having what he considered the best of his output during that time. It was with his assistance also that we were put in a position to purchase the fine portrait by El Greco which hangs in our Spanish gallery. Such facts as these we are glad to remember now.*

NOTE

In selecting the pictures for this exhibition the aim has been to make it representative rather than complete, even of his works which are owned in America. The fact that the Royal Academy is holding a Sargent memorial exhibition at the same time in London has prevented our borrowing any from England, but fortunately some of his best paintings are in this country, and of these the present exhibition offers an exceptional opportunity to judge. That such is the case is due to the many who responded most generously to our applications for loans, and to whom grateful acknowledgment is made.

To Mrs. Schuyler Van Rensselaer we are under great obligation for her admirable Introduction to this catalogue, which in itself forms a distinguished feature of the exhibition.

For the Trustees,
EDWARD ROBINSON,
Director

JOHN SINGER SARGENT

1856–1925

JOHN SARGENT knew nothing of the external difficulties that have hampered in their youth many American artists. Heredity favored him, environment and circumstance stimulated and encouraged him. But he was not tempted by an open path to think it an easy one, or by great gifts to feel sure of great achievement. The true passion for his art that possessed him showed itself from his earliest to his latest days in rigorous self-criticism and unremitting effort.

In 1678 the founder of his family in America — William Sargent, an Englishman and apparently a seafarer — married Mary Epes of Gloucester, Massachusetts, and settled in that place. One of their fourteen children, Epes Sargent, born in 1690, a prosperous merchant and ship-owner, married as his second wife Catherine Winthrop, and to this couple trace back the most distinguished of the many Sargents of the Gloucester stock who have made their mark in past or present days — Charles Sprague Sargent the famous dendrologist and John Singer Sargent. If little is known, I may add, of the ancestors of Epes Sargent it is not so with his wife: she was descended from the two John Winthrops, father and son, one of whom was founder and governor of the Massachusetts Bay Colony and the other of Connecticut, and through her mother from the two Dudleys, likewise father and son, who were also among the early governors of Massachusetts.

All John Sargent's paternal forbears were born in Gloucester,

but his father, Fitz William Sargent, studied and practised medicine in Philadelphia and married there Mary Newbold Singer of a well-known family. After 1854 they lived in Europe. Mr. Sargent, who died when his son was thirteen, is remembered as a clever carver in wood and also a draughtsman, illustrating a book of his own on surgery. His wife, widely cultivated, a musician, and in some degree an artist, began with intelligence the training of their son, taking him sketching with her when he was a small boy in Italy and insisting that, however many sketches he might begin in a day, each day he must finish one of them.

Born in Italy — at Florence on January 10, 1856 — John Sargent was educated in Florence, Rome, and Nice, studied for a short time in Germany, and had already seen much of art and of nature and had worked to good account in the Academy of Fine Arts in Florence when, in 1874 at the age of eighteen, he entered the studio of Carolus Duran, then the most popular portrait painter in Paris. Here Sargent worked for five years, helping his master at times with his mural pictures yet finding chances to travel in Italy, Spain, and Morocco, studying and sketching by the way. Until 1884 his studio was in Paris. Then he moved to London where he made his home for the rest of his life.

Yet he spent much time in this country, coming for a first brief visit at the age of twenty, not again for eleven years, but often after that, painting many of his best portraits in New York and Boston. In 1899 there was held in Boston the first large exhibition of his pictures, including some that were sent for the purpose from England. Meanwhile, in 1890, he had been commissioned by the Public Library of Boston to decorate one of its principal rooms, and this, with commissions of the same kind

from the Boston Museum of Fine Arts and from Harvard University, meant more and more frequent and extended visits. For a good many years he had a studio in Boston where, fortunately, there were kinsfolk to welcome him. And here as in Europe he was an eager traveler, going as far afield as Florida and the Canadian Rockies.

On April 15, 1925, he died at his home in London, suddenly, in his sleep, at the age of sixty-nine. Only two or three days later he was to have sailed once more for America, to see the last of his mural decorations put in place. It was the end of a singularly diligent, prolific, and successful career. Everywhere he had won the admiration of the competent in matters of art, and in England and America a popular fame unequaled in our time.

Nor had he had to wait long for notable success. While still in tutelage a portrait of Carolus gained for him a *mention honorable* at the Paris Salon, and was the picture of the year in New York where it was the first of his works to be shown. During the next few years he painted, with outdoor figure-pieces in Paris, Brittany, and Italy, three important canvases as different in kind as comparable in excellence and distinction: the spirited Spanish dancing-scene, called *El Jaleo*, now in the Gardner Museum in Boston, the charming portrait of an American girl, Miss Burckhardt, with a white rose in her hand, and the large square picture of the little daughters of Edward Boit now owned by the Boston Museum of Fine Arts, a fourfold portrait in a beautifully rendered wide and simple interior. These three pictures were greatly praised in Paris, and *El Jaleo* was at once reproduced in the Gazette des Beaux-Arts. We may be glad that they are all in this country, for they still rank among Sargent's best. And

so it is with a picture painted in 1884 in yet another vein, the striking full-length figure of Madame Gautreau, called Madame X in the Metropolitan Museum where it now abides. Thus by the time he was twenty-eight Sargent had reached maturity in his art and taken a place in the front rank of the painters of the day.

But for a young man so independent and so versatile it could not be all fair sailing at a time when, despite many innovations in the art of painting, academic conventionality was largely revered. In Paris there had been much fault-finding as well as great praise. In particular the portrait of Madame Gautreau, which then seemed more audacious in pose and in costume than it does now, provoked a tempest of discussion. And for years in London, as striking and often very ambitious portraits appeared in surprising numbers and variety, the derogatory and laudatory voices of the press perplexed a public which, nevertheless, crowded around every Sargent that hung on an exhibition wall. Almost every condemnatory thing that could be said of pictures was said by somebody of Sargent's, excepting that they lacked cleverness. Of course there was something of jealousy, of envy, in the strictures, more of an ingrained dislike for French ideas and methods, but still more of ignorance. Sargent, with a large following of the intelligent from the first, triumphed in the end but the victory would have come sooner in the time and the place of a Hals or a Rubens, a Tiepolo, a Velazquez, or a Goya.

Born in Europe and for the most part living in Europe, may John Sargent, it is often asked, be called an American? One of his kinsmen writes me that when this question was put to Sar-

gent himself he answered, "I have never considered anything but my American citizenship." This, as soon as he could, he established legally. And his kinsman adds that he loved London but next to it Boston and that he "loved his American blood." I think that in the quality of this heritage — which, as we have seen, could hardly have been better — we may find the source of the good-breeding of Sargent's work in times when affectation on the one hand, crudeness on the other, have often marred good painting. Although when the subject seemed so to prescribe, his work is bold in conception, dashing and even audacious in treatment, it never seeks merely to dazzle the public, to show the painter's cleverness. It is always sincere in mood and almost invariably distinguished in effect. It is always appreciative of refinement in the model and particularly sensitive to the charm of children and of elderly gentlewomen.

Thus Sargent may rightly be called an American and his work may be prized as a part of our national wealth. Yet in another sense Sargent — Sargent the artist — was not an American. In the development of any man, but especially of an artist, environment counts for much as well as heredity and the sentiment that this may engender. And Sargent was not moulded in his youth by American scenes, events, companions, and ideas. But neither was he in this sense Italian, French, or English. An environment that continually changed pressed him into no national mould. The fact speaks in his portraits. If in the externals of his work — as a craftsman — his affiliations were with France, this says only that they were cosmopolitan, for the France that taught him was teaching half the world. And neither French nor American but cosmopolitan again is the essence of his work, its spirit, the effect

it makes when many examples are gathered together. It does not show that instinctive unselfconscious bias in feeling and therefore in vision which may set a painter's nationality beyond a doubt even when he paints those who to him are foreigners.

But with this painter cosmopolitan did not mean undiscriminating. It meant impartial, catholic. Whoever was visibly of one country or another so reappears on Sargent's canvas — his aristocratic Englishwomen, his Jews, as in the famous Wertheimer pictures, his Spanish Carmencita, his Parisian Madame Gautreau, and his Americans of many kinds including, I may give assurance, our naïvely theatric, pseudo-Gallic painter Chase.

Did this impartiality in some degree preclude depth, intensity, of feeling? Vitally individualized as are almost all Sargent's figures, are they often interpreted with that quality of sympathetic ardor or of sensitive intimacy which denotes a close kinship in nature — in temperament, feeling, and (in the broad sense of the word) taste — between the sitter and the painter? In considering this question we should not forget that a painter of Sargent's great vogue must often have portrayed not a person whom he would have chosen but one who had chosen him. And we must also remember the other side of the matter — the degree in which Sargent's somewhat cool catholicity of eye widened his range as a veracious recorder. Could a passionate Goya, we may ask ourselves, or an exuberant Rubens have painted any one to look anything but Spanish or Flemish? If even Carmencita is not as emphatically Spanish as are, for example, Zuloaga's fellow-countrywomen, nevertheless she *is* Spanish; and what, we may ask again, would Zuloaga have made of a Miss Burckhardt or a John Rockefeller or a Miss Thomas of Bryn Mawr? What would an

ingrained Englishman like Sir Joshua have done with a Betty or an Asher Wertheimer?

Many things, of course, besides an astonishing number of portraits with one or two figures and the mural paintings and reliefs at Boston and Cambridge, came from Sargent's indefatigable hand. Well known are his Spanish and Italian street scenes, interiors, and figures and his admirable landscape work in water-color, but less familiar such work in oil as certain Swiss landscapes and the Lake O'Hara of the Fogg Museum which deals triumphantly with terrestrial and atmospheric factors usually thought ill fitted for picture-making. And we have in this country no analogues to his brilliant groups of young Englishwomen, to the daring and florid great picture of the Marlborough family which brings portraiture into the domain of decorative art, or to the various canvases commissioned by the British government during or after the late war. Among these are a group of twenty-two members of the General Staff and the large outdoor picture called Gassed with its pathetic, tragic procession of blinded soldiers.

Although no collection can show all sides of Sargent's work much is told of its variety by the pictures that have now been carefully assembled. For one thing, they upset the too general belief that Sargent had a single "characteristic" technical method, an habitual "way" of painting. Bold, audacious, swift, dashing — terms like these have most commonly been applied to his brush. Often they are appropriate, often they are not. The character of the theme determined the character of the handling which — while always synthetic, always free, frank, direct — varied

from the most amazing bravura to a crisp lightness or a mellow sobriety of touch.

All this one may see. But one must be told that, however swiftly sure, however spontaneous, the rendering of any passage in Sargent's work may seem, it does not certify to ease in the doing. Every passage, every stroke, was well considered, precisely intended, rapid though the mental process and the final expression may have been. Where the charm, the marvel, of fluent and summary execution is greatest, he may have got his effect with almost miraculous quickness and certainty or, it is quite possible, only after one, two, or many re-paintings. As a fellow-craftsman once wrote of him, he never spared pains to give the impression that he had had to take no pains. "I can't believe," Sargent himself said to me of the lovely portrait of little Beatrice Goelet then just completed, "I can't believe that it is very good — I did it so easily." Yet over this too he had labored, even recasting the design when the picture was well under way.

It is still more needful to understand that Sargent's remarkable powers of hand were based upon a profound and accurate knowledge of form. Able in all directions, yet not a great master of color or of composition, he was a very great draughtsman; and it was the knowledge this implied, the veracity it ensured, that permitted and justified his freedom and speed of hand. Many men have tried in vain to paint "like Sargent." It cannot be done without Sargent's science or without his keen-eyed self-criticism and valorous patience.

Apart from the work that filled his life, history will have little to say of John Sargent. And this is what he would have wished.

His work he gave lavishly to the world. Himself, including his thoughts about his work, he kept for his friends. To these an interesting and stimulating companion, he was reticent with the generality and, despite his commanding physical presence, always retained a certain shyness of manner. In at least two countries the most widely known and applauded artist of his day, his own estimate of his powers and his pictures was more modest than might be thought possible, and he owed no part of his fame to self-advertisement. Few anecdotes have been told about him, few opinions attributed to him, for he did not teach or lecture or write or submit to the interviewer, and "society," especially in the latter part of his life, attracted him little. Yet he was far from being a recluse and was never too busy to take an active part in artistic affairs of public or private importance. He was an accomplished musician, a linguist, an assiduous reader of cultivated taste, and a lover of all things beautiful and fine who was content to own but few of them. Unmarried, he found the domestic atmosphere he craved in the close companionship of his sisters and nieces. It was another kinsman than the one I have quoted who wrote of him shortly before he died: "Simple in life, stern in self-judgment, kind and indulgent in his judgment of others, devoted to the members of his immediate family, and a good and generous friend to struggling artists, Sargent the man, for the very few who really know him, is not less remarkable than Sargent the artist, known and admired by all the world."

The history of the art of painting during the last hundred years tells of so many changes in standards of appraisal, of so many verdicts revised or reversed, that there is often an excuse for us

if, in these experimental, innovating days, we judge a contemporary with a somewhat timid thought of possible future judgments. Often an excuse but not always, and not in the case of John Sargent. Neither the imitator nor even the lineal offspring of any one of the great men of the yesterdays, none the less he belongs in their company. Uninfluenced by current novelties in theory or in practice, he carried on in his own way the great old Renaissance tradition. Therefore the generations in judging his predecessors have in large measure judged him also, and we may speak of him almost as confidently as of them. His relative place among painters of eminence may, indeed, be more than once readjusted, but from their number he cannot be banished. He must always be thought a master of his art unless, in an all-inclusive way that is inconceivable, "the future dares forget the past."

MARIANA GRISWOLD VAN RENSSELAER

AWARDS AND HONORS

1879 *Honorable Mention, Paris Salon*
1881 *Second Class Medal, Paris Salon*
1889 *Medal of Honor, Paris Exposition*
1889 *Chevalier of the Legion of Honor*
1890 *Medal, Art Club of Philadelphia*
1891 *Associate of the National Academy of Design*
1893 *Medal, Columbian Exposition, Chicago*
1894 *Temple Gold Medal, Pennsylvania Academy of the Fine Arts*
1894 *Associate of the Royal Academy*
1897 *Academician of the National Academy of Design*
1897 *Academician of the Royal Academy*
1897 *Officer of the Legion of Honor*
1900 *Medal of Honor, Paris Exposition*
1901 *Gold Medal, Pan-American Exposition, Buffalo*
1903 *Converse Gold Medal, Pennsylvania Academy of the Fine Arts*
1903 *Gold Medal, Berlin*
1903 *Degree of LL.D. conferred by the University of Pennsylvania*
1904 *Grand Prize, St. Louis Exposition*
1904 *Degree of D.C.L. conferred by Oxford University*
1905 *Gold Medal of Honor, Liège Exposition*
1907 *Gold Medal, Venice International Exposition*
1909 *Beck Gold Medal, Pennsylvania Academy of the Fine Arts*
1909 *Ordre pour le Mérite*
1909 *Order of Leopold of Belgium*
1913 *Degree of LL.D. conferred by Cambridge University*
1914 *Gold Medal of Honor, National Institute of Arts and Letters*
1915 *Gold Medal, Panama-Pacific Exposition*
1916 *Degree of LL.D. conferred by Yale University*
1916 *Degree of Art. D. conferred by Harvard University*
1925 *Fine Arts Medal, American Institute of Architects*

CATALOGUE

PAINTINGS IN OIL

Arranged in chronological order with dates approximate or exact. All the paintings are on canvas. With two exceptions all are illustrated.

1 *Rehearsal of the Pasdeloup Orchestra at the Cirque d'Hiver* 1876

H. 21⅞; w. 18⅛ inches.
Lent by the Museum of Fine Arts, Boston.

2 *Luxembourg Gardens at Twilight* 1879

H. 28⅝; w. 36 inches.
Lent by The Minneapolis Institute of Arts.

3 *The Parisian Beggar Girl* 1880

H. 25⅛; w. 17⅝ inches.
Lent by Paul Schulze.

4 *The Spanish Gypsy* *About* 1880

H. 18 3/16; w. 11 inches.
Lent by Louis B. McCagg.

5 *The Spanish Courtyard* *About* 1880

H. 27½; w. 31⅞ inches.
Lent by Louis B. McCagg.

6 *Mrs. James Lawrence* 1881

H. 24; w. 18 inches.
Lent by Mrs. Nathaniel F. Emmons.

7 *Daughters of Edward Boit* 1882

87½ inches square.
Lent by the Museum of Fine Arts, Boston.

8 *The Sulphur Match* 1882
H. 23; w. $16\frac{5}{16}$ inches.
Lent by Mrs. Louis Curtis.

9 *Venetian Water Carriers* 1882
H. $25\frac{3}{16}$; w. $27\frac{5}{8}$ inches.
Lent by the Worcester Art Museum.

10 *Madame X; Portrait of Mme. Gautreau* 1884
H. $82\frac{1}{8}$; w. $43\frac{1}{4}$ inches.
Property of The Metropolitan Museum of Art.

11 *Robert Louis Stevenson* 1885
H. $20\frac{1}{4}$; w. $24\frac{1}{4}$ inches.
Lent by Mrs. Payne Whitney.

12 *Mrs. Burckhardt and Daughter* 1885
H. $79\frac{1}{4}$; w. $56\frac{1}{2}$ inches.
Lent by Mrs. Harold Farquhar Hadden.

13 *A Street in Venice* *About* 1886
H. $17\frac{5}{8}$; w. 21 inches.
Lent by Mrs. Stanford White.

14 *Mrs. Henry G. Marquand* 1887
H. $66\frac{1}{2}$; w. $42\frac{3}{8}$ inches.
Lent by Mrs. Allan Marquand.

15 *Portrait of a Child* 1887
H. $48\frac{3}{4}$; w. $36\frac{1}{8}$ inches. *Not illustrated.*
Lent by Mrs. Austin Cheney.

16 *Mrs. Charles E. Inches* 1887
H. $33\frac{7}{8}$; w. 24 inches.
Lent by Mrs. Charles E. Inches.

PAINTINGS IN OIL

17 *Mrs. Elliott F. Shepard* 1888

H. 84 1/16; w. 48 1/4 inches.

Lent by Mrs. William Jay Schieffelin.

18 *Mrs. Adrian Iselin* 1888

H. 60 7/16; w. 36 1/2 inches.

Lent by Miss Georgine Iselin.

19 *Caspar Goodrich* 1888

H. 26 1/8; w. 19 1/8 inches.

Lent by Mrs. C. T. Davis.

20 *Mrs. Dave Hennen Morris as a Child* 1888

H. 30; w. 21 7/8 inches.

Lent by Mrs. Dave H. Morris.

21 *Paul Helleu Sketching with his Wife* 1889

H. 26 1/8; w. 32 1/8 inches.

Lent by The Brooklyn Museum.

22 *Joseph Jefferson, as Doctor Pangloss in "The Heir-at-Law"* 1890

H. 36 1/2; w. 28 1/4 inches.

Lent by The Players, New York.

23 *Sketch of Joseph Jefferson* 1890

H. 18 1/2; w. 15 inches.

Lent by the Executors of the Will of John Singer Sargent.

24 *Portrait of a Lady* 1890

H. 50; w. 40 inches.

Lent by Augustus P. Loring.

25 *Edwin Booth* *About* 1890

H. 87 1/4; w. 61 3/4 inches.

Lent by The Players, New York.

26 *Mrs. Edward L. Davis and Son* 1891
H. 86; w. 48 inches.
Lent by Livingston Davis.

27 *John Singer Sargent* 1892
H. 21; w. 16⅞ inches.
Lent by the National Academy of Design.

28 *Miss Helen Sears* 1895
H. 65¾; w. 35¾ inches.
Lent by Mrs. Montgomery Sears.

29 *Mrs. George Swinton* 1896–97
H. 90⅛; w. 48½ inches.
Lent by The Art Institute of Chicago.

30 *Mr. and Mrs. I. N. Phelps Stokes* 1897
H. 84¼; w. 39¾ inches.
Lent by I. N. Phelps Stokes.

31 *Henry G. Marquand* 1897
H. 51¼; w. 40½ inches.
Property of The Metropolitan Museum of Art.

32 *Miss M. Carey Thomas* 1898
H. 58¼; w. 38 5/16 inches.
Lent by Bryn Mawr College.

33 *Senator Calvin S. Brice* 1898
H. 58¼; w. 38 5/16 inches.
Lent by Miss Helen O. Brice.

34 *Mrs. Montgomery Sears* 1899
H. 58¼; w. 38 3/16 inches.
Lent by Mrs. Montgomery Sears.

35 *James C. Carter* 1899
H. 57; w. 38 inches.
Lent by the Harvard Club of New York.

36 *The Honorable Joseph Hodges Choate* 1899
H. 58¼; w. 38 5/16 inches.
Lent by the Harvard Club of New York.

37 *Egerton L. Winthrop* 1901
H. 64; w. 43½ inches.
Lent by Egerton L. Winthrop, Jr.

38 *Mrs. William C. Endicott* 1901
H. 64⅝; w. 45¼ inches. *Not illustrated.*
Lent by William C. Endicott.

39 *William M. Chase* 1902
H. 62½; w. 41⅜ inches.
Property of The Metropolitan Museum of Art.

40 *Miss Kate Haven* 1903
H. 26⅛; w. 20 inches.
Lent by Mrs. J. Woodward Haven.

41 *Edward Robinson* 1903
H. 55⅞; w. 36⅛ inches.
Lent by Edward Robinson.

42 *Mrs. Fiske Warren and her Daughter* 1903
H. 59; w. 39⅜ inches.
Lent by Fiske Warren.

43 *The Honorable William Caleb Loring* 1903
H. 56⅜; w. 40 inches.
Lent by William Caleb Loring.

44 *Major Henry L. Higginson* 1903
H. 96¼; w. 60¼ inches.
Lent by Harvard University.

45 *His Studio* 1903
H. 21½; w. 28⅛ inches.
Lent by the Museum of Fine Arts, Boston.

46 *Miss Garrett* 1904
H. 58⅛; w. 38⅛ inches.
Lent by Johns Hopkins University.

47 *Joseph Pulitzer* 1905
H. 38⅛; w. 28 inches.
Lent by Mrs. Joseph Pulitzer.

48 *Padre Sebastiano* *About* 1905
H. 22¼; w. 28 inches.
Property of The Metropolitan Museum of Art.

49 *General Charles J. Paine* *About* 1905
H. 34; w. 28½ inches.
Lent by John B. Paine.

50 *The Fountain—Villa Torlonia* 1907
H. 28; w. 22 inches.
Lent by The Art Institute of Chicago.

51 *Dolce far niente* *About* 1909
H. 16⅛; w. 28⅛ inches.
Lent by The Brooklyn Museum.

52 *Mountain Torrent — Simplon* 1910
H. 34½; w. 44⅞ inches.
Lent by Mrs. Montgomery Sears.

PAINTINGS IN OIL

53 *Nonchaloire — Madame Michel* 1911
H. 26⅝; w. 31⅝ inches.
Lent by Mrs. Charles E. Greenough.

54 *Reconnoitering* *About* 1912
H. 28⅛; w. 22 inches.
Lent by the Executors of the Will of John Singer Sargent.

55 *Two Girls Fishing* 1912
H. 22; w. 28⅛ inches.
Lent by the Cincinnati Museum Association.

56 *Moorish Courtyard* 1913
H. 28; w. 36 inches.
Lent by James H. Clarke.

57 *Lake O'Hara* 1916
H. 37½; w. 56¾ inches.
Lent by the Fogg Art Museum.

58 *Tents at Lake O'Hara* 1916
H. 22; w. 28 inches.
Lent by Thomas A. Fox.

59 *The Road* 1918
H. 15; w. 26⅜ inches.
Lent by the Museum of Fine Arts, Boston.

WATER-COLORS

Arranged in alphabetical order by lenders

1 *Olive Grove*
Lent by John S. Ames.

2 *Magnolias*

3 *Saddle Horse — Palestine*
Numbers 2 and 3, lent anonymously.

4 *Sketch of an Italian Model with Cope* *Illustrated*
Lent by Henry F. Bigelow.

5 *The Balustrade*

6 *La Biancheria*

7 *The Cashmere Shawl* *Illustrated*

8 *Chalets*

9 *Corfu — Cypresses*

10 *Corfu — Lights and Shadows* *Illustrated*

11 *Corfu — A Rainy Day* *Illustrated*

12 *Corfu — The Terrace*

13 *Crags*

14 *Daphne* *Illustrated*

15 *The Garden Wall*

16 *In a Quarry*

17 *The Lesson* *Illustrated*

18 *Lizzatori II*

19 *Marlia*

20 *Marlia Fountain*

21 *Monsieur Derville's Quarry*

22 *Quarry*

23 *Reading*

24 *Santiago de Compostela, Spain*

25 *The Tease*

26 *Two Soldiers — Poperinghe*

27 *Venice — La Dogana*

28 *Venice — I Gesuati* *Illustrated*

29 *Venice — Under the Rialto*

Numbers 5 to 29, lent by the Museum of Fine Arts, Boston.

30 *Arab Stable* *Illustrated*

31 *Gourds*

32 *In a Levantine Port*

33 *In Sicily* *Illustrated*

WATER-COLORS

34 *Stamboul* — *Illustrated*

35 *Tomb at Toledo*

36 *The Tramp* — *Illustrated*

37 *White Ships*
Numbers 30 to 37, lent by The Brooklyn Museum.

38 *Schooner Catherine, Somesville*
Lent by Richard W. Hale, Jr.

39 *Camp at Lake O'Hara* — *Illustrated*

40 *Lake O'Hara*
Numbers 39 and 40, lent by Victor D. Hecht.

41 *Portrait of Henry James* (1843–1916)
The only pencil drawing and therefore included with the water-colors.
Lent by Henry James.

42 *Mrs. William James* — *Illustrated*
Lent by William James.

43 *The Escutcheon of Charles V* — *Illustrated*

44 *The Giudecca*

45 *In the Generalife* — *Illustrated*

46 *Sirmione*

47 *Spanish Fountain*

48 *Tyrolese Crucifix*
Numbers 43 to 48, property of The Metropolitan Museum of Art.

49 *Canal Entrance*
Lent by John B. Robinson.

50 *Boat Yard Showing Hull*

51 *Landing — Miami*

52 *Negro Drinking*

53 *Palm Thicket*
Numbers 50 to 53, lent by the Executors of the Will of John Singer Sargent.

54 *On the Deck of the Yacht Constellation*

55 *Rainy Day on the Deck of the Yacht Constellation*
Numbers 54 and 55, lent by Herbert M. Sears.

56 *A Aranjuez*
Lent by Mrs. Montgomery Sears.

57 *Yachts at Fayal*
Lent by Richard D. Sears.

58 *The Bathers*

59 *Derelicts*

60 *Muddy Alligators*

61 *Shady Paths — Vizcaya*

62 *The Vizcaya Loggia*
Numbers 58 to 62, lent by the Worcester Art Museum.

ILLUSTRATIONS

∴

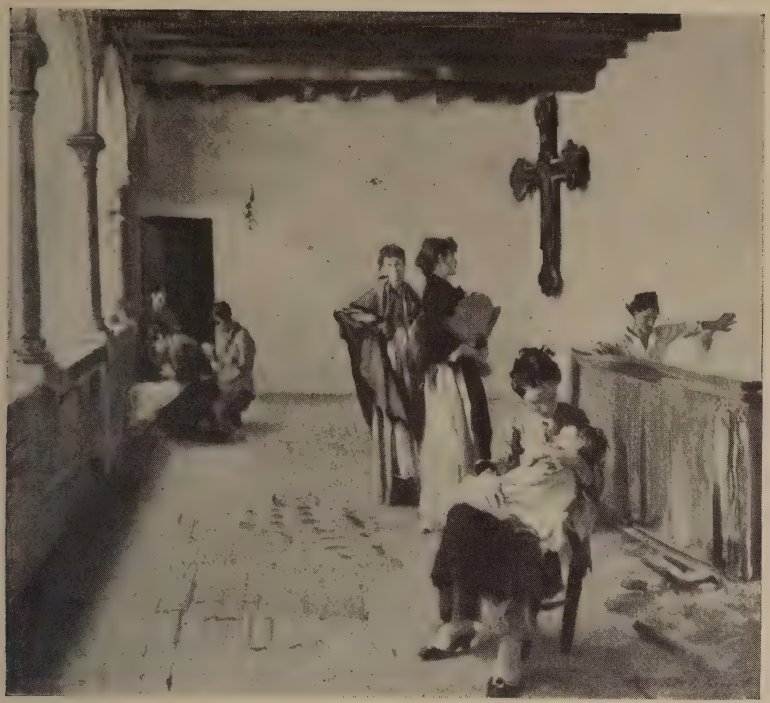
PAINTINGS IN OIL

1 *Rehearsal of the Pasdeloup Orchestra at the Cirque d'Hiver*

2 *Luxembourg Gardens at Twilight*

3 *The Parisian Beggar Girl*

4. *The Spanish Gypsy*



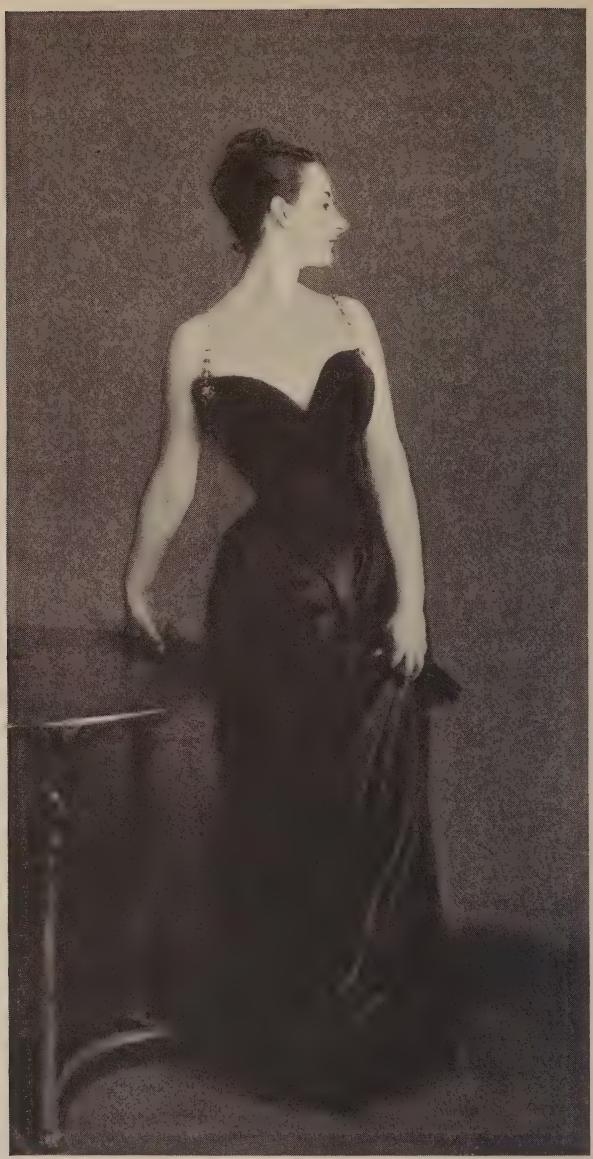
5 The Spanish Courtyard

6 Mrs. James Lawrence

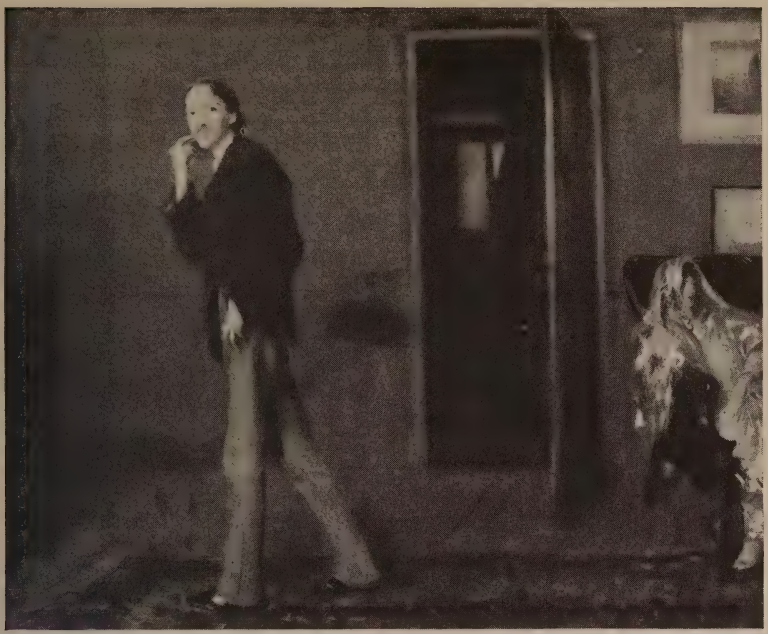
7 *Daughters of Edward Boit*

8 *The Sulphur Match*

9 *Venetian Water Carriers*



10 *Madame X; Portrait of Mme. Gautreau*



11 *Robert Louis Stevenson*

12 *Mrs. Burckhardt and Daughter*

13 *A Street in Venice*

14 *Mrs. Henry G. Marquand*

16 *Mrs. Charles E. Inches*

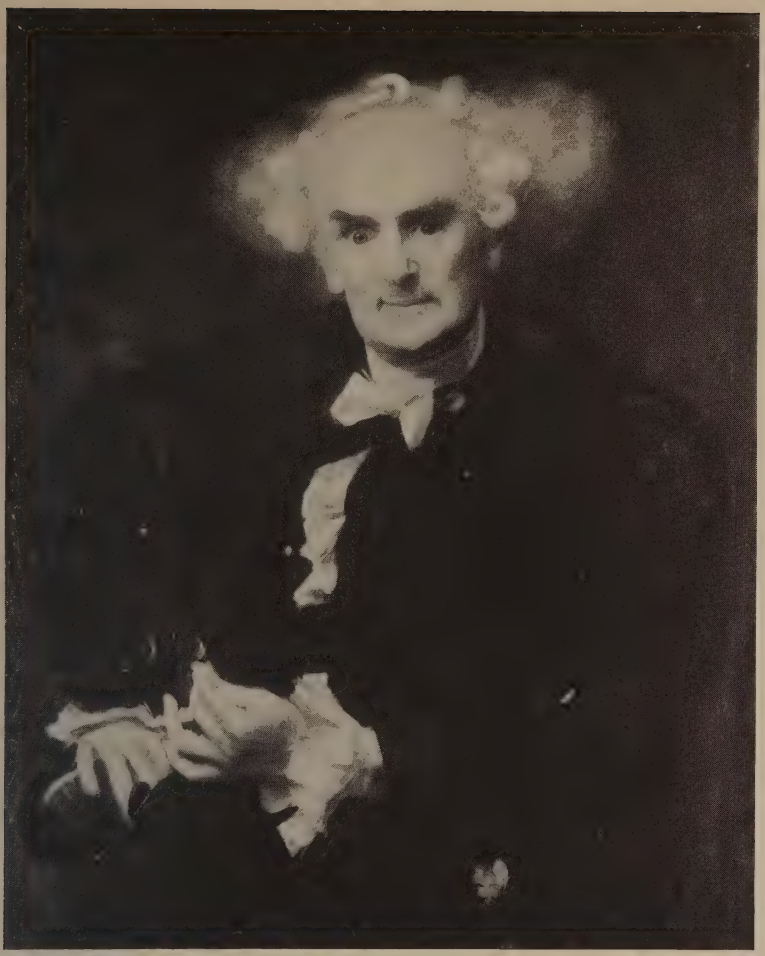
17 *Mrs. Elliott F. Shepard*

18 *Mrs. Adrian Iselin*

19 *Caspar Goodrich*

20 *Mrs. Dave Hennen Morris as a Child*

21 *Paul Helleu Sketching with his Wife*



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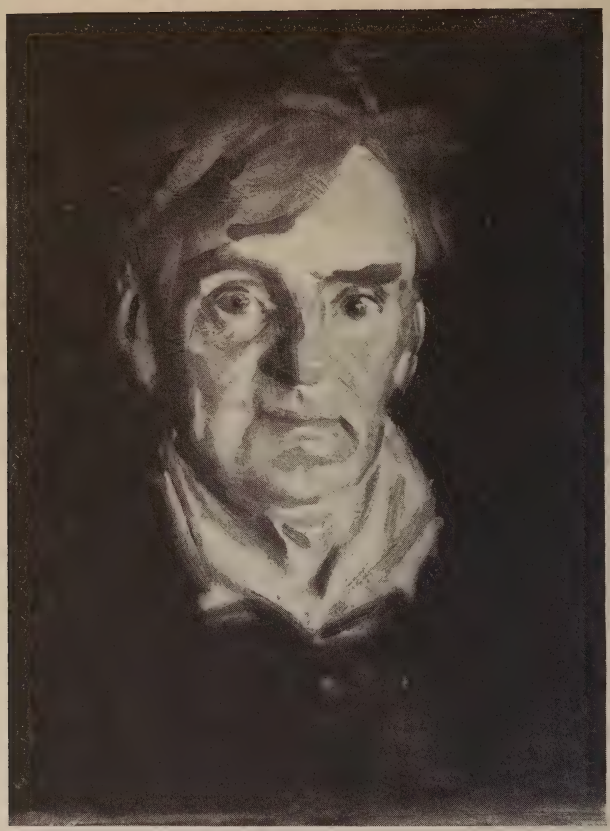
22 *Joseph Jefferson, as Doctor Pangloss in "The Heir-at-Law"*



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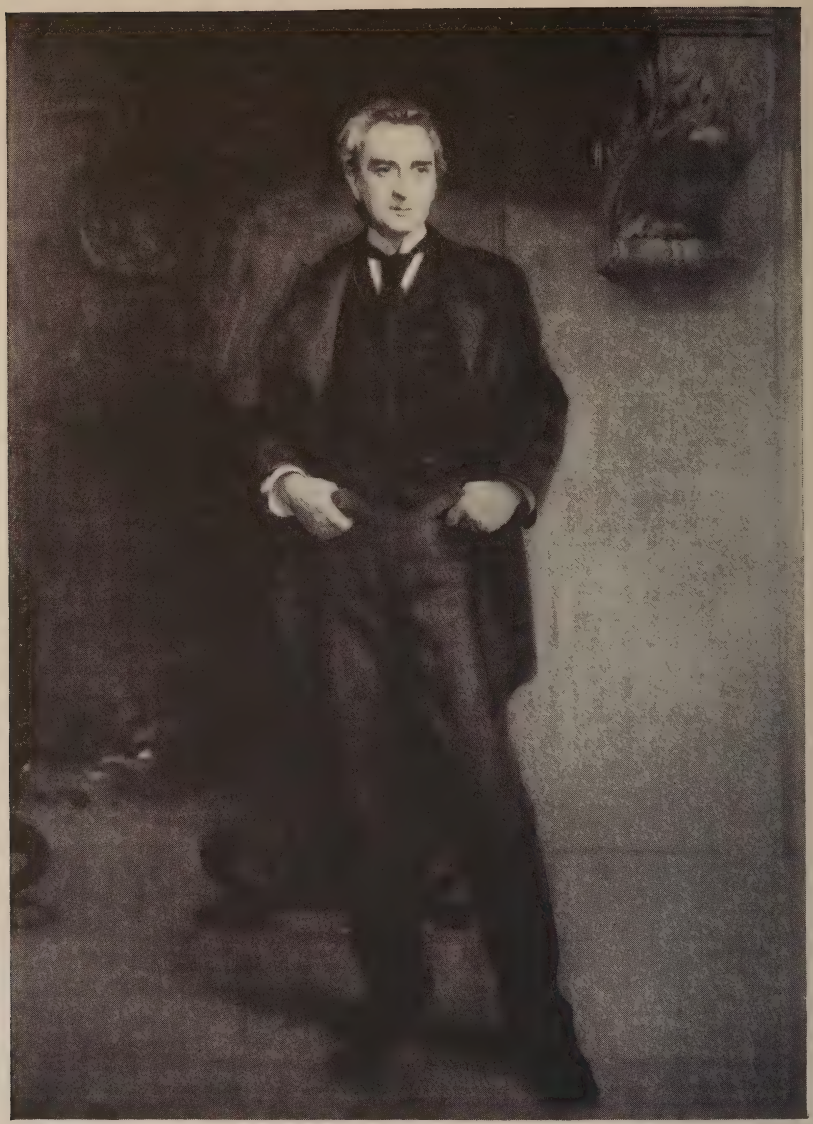
23 *Sketch of Joseph Jefferson*

24 *Portrait of a Lady*



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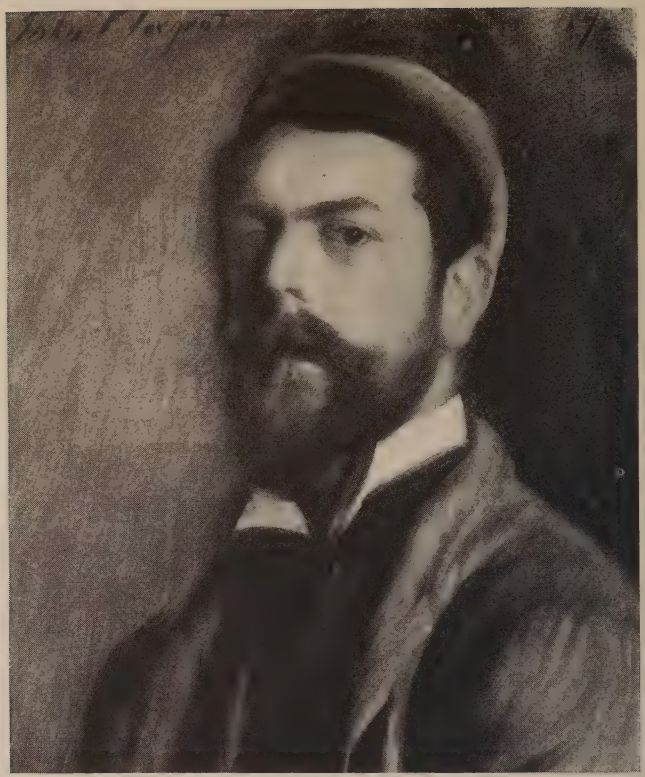
25 *Edwin Booth*

26 *Mrs. Edward L. Davis and Son*



27 *John Singer Sargent*

28 *Miss Helen Sears*

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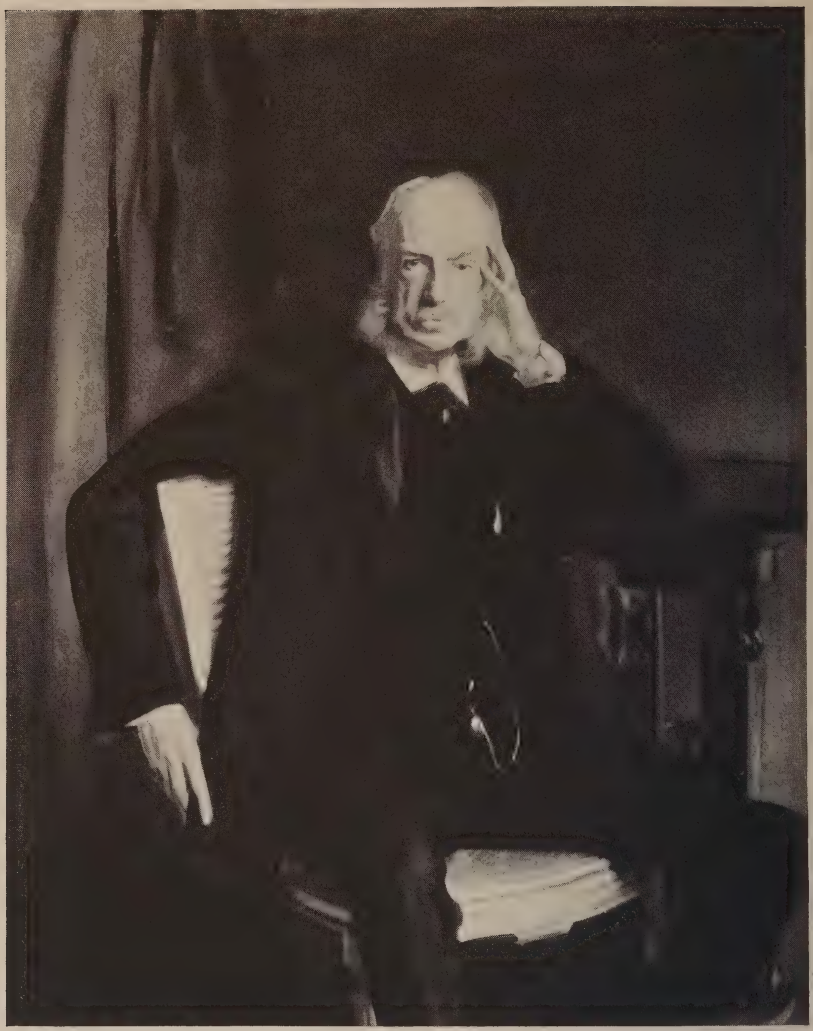
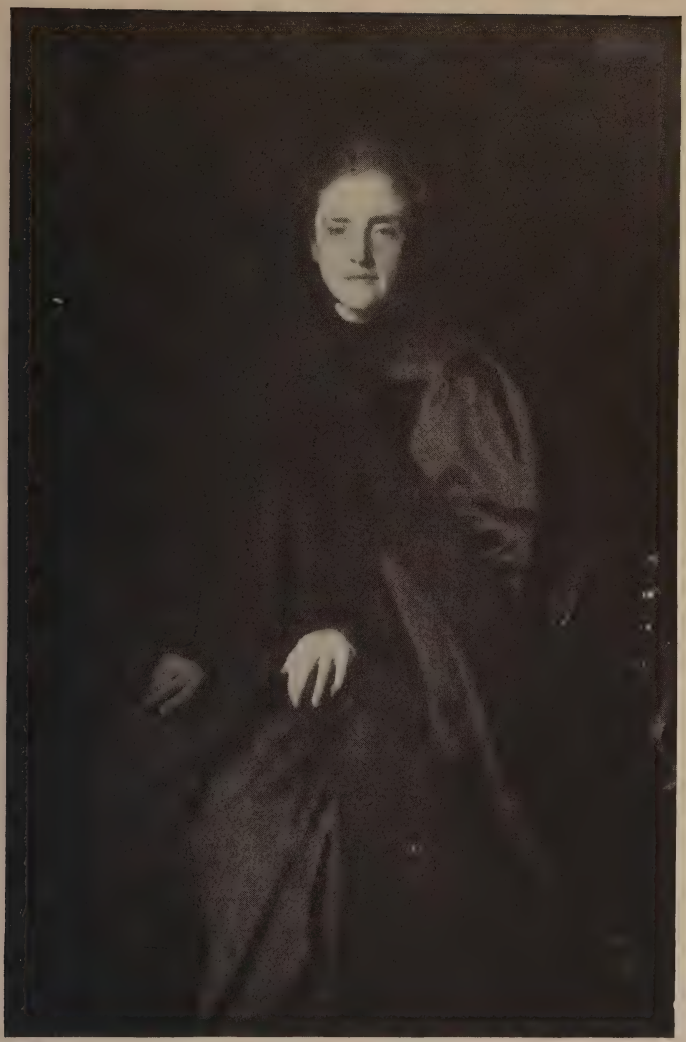
29 *Mrs. George Swinton*

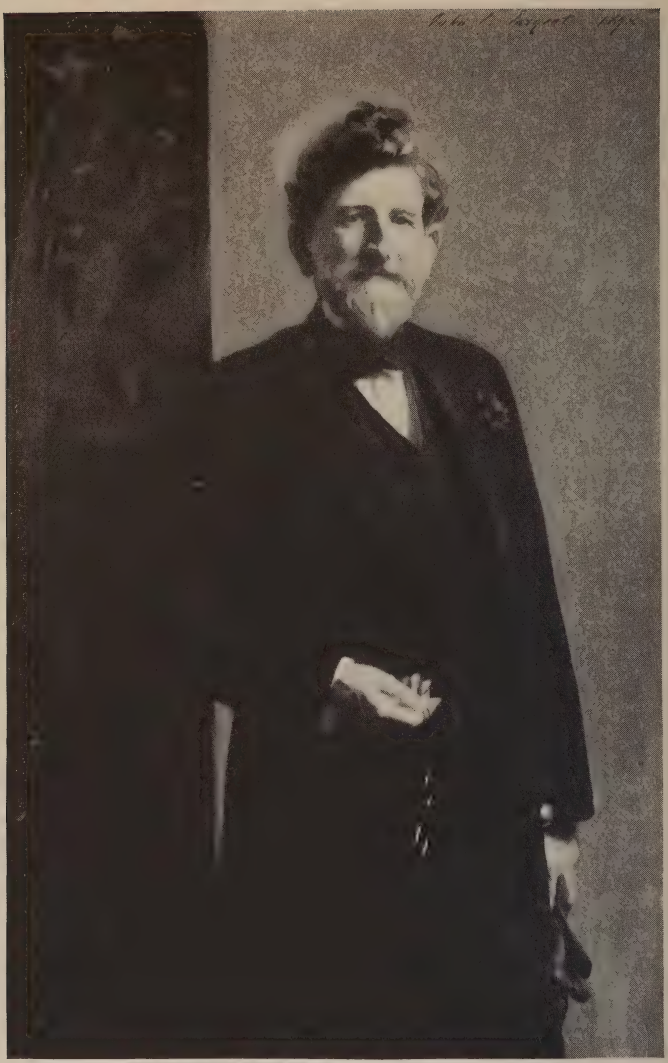
30 *Mr. and Mrs. I. N. Phelps Stokes*



31 *Henry G. Marquand*

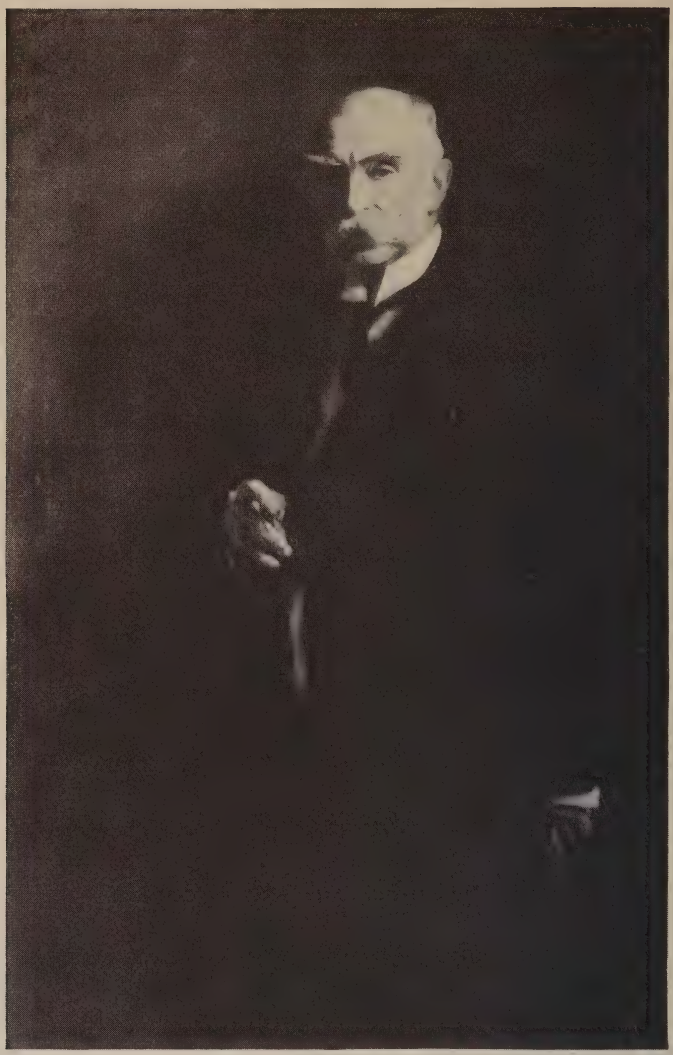


32 *Miss M. Carey Thomas*

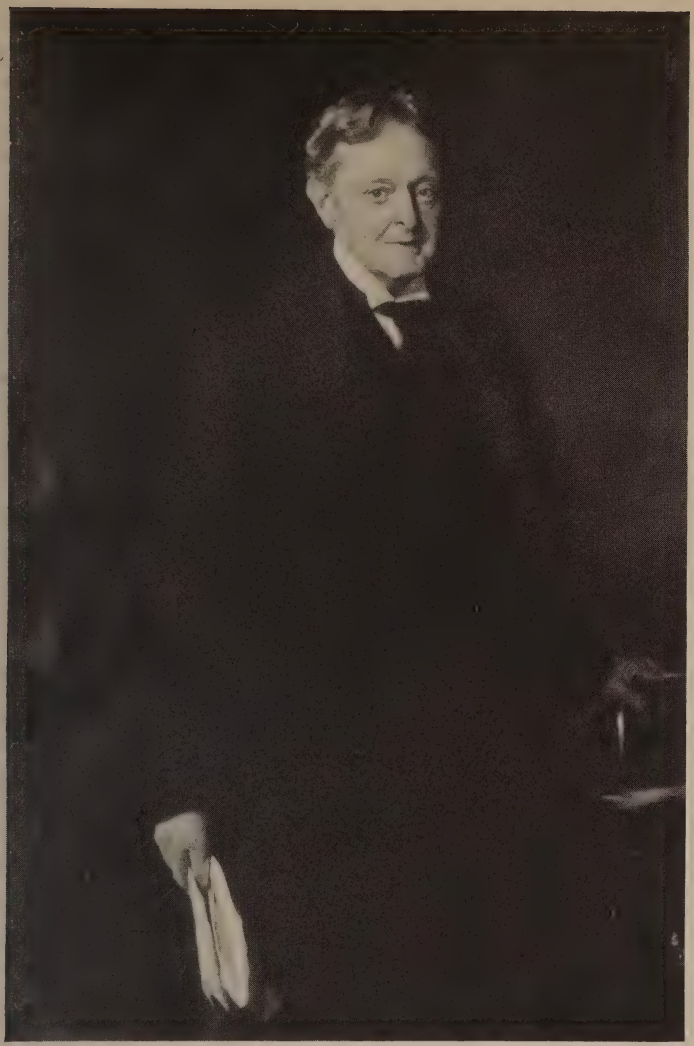


33 *Senator Calvin S. Brice*

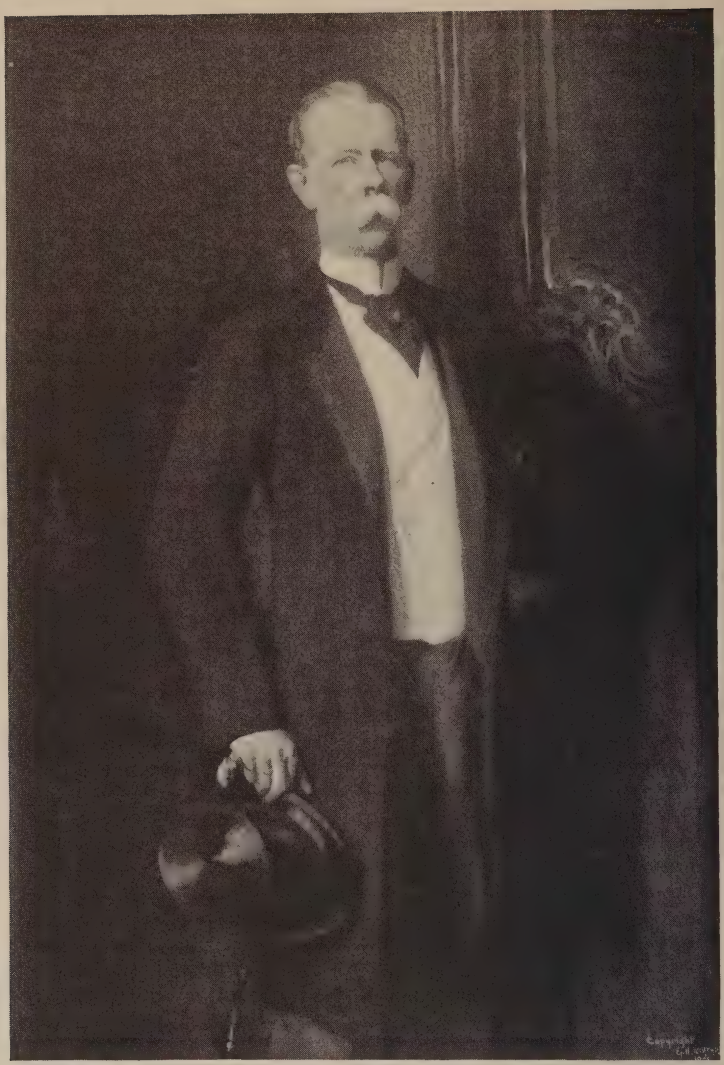
34 *Mrs. Montgomery Sears*



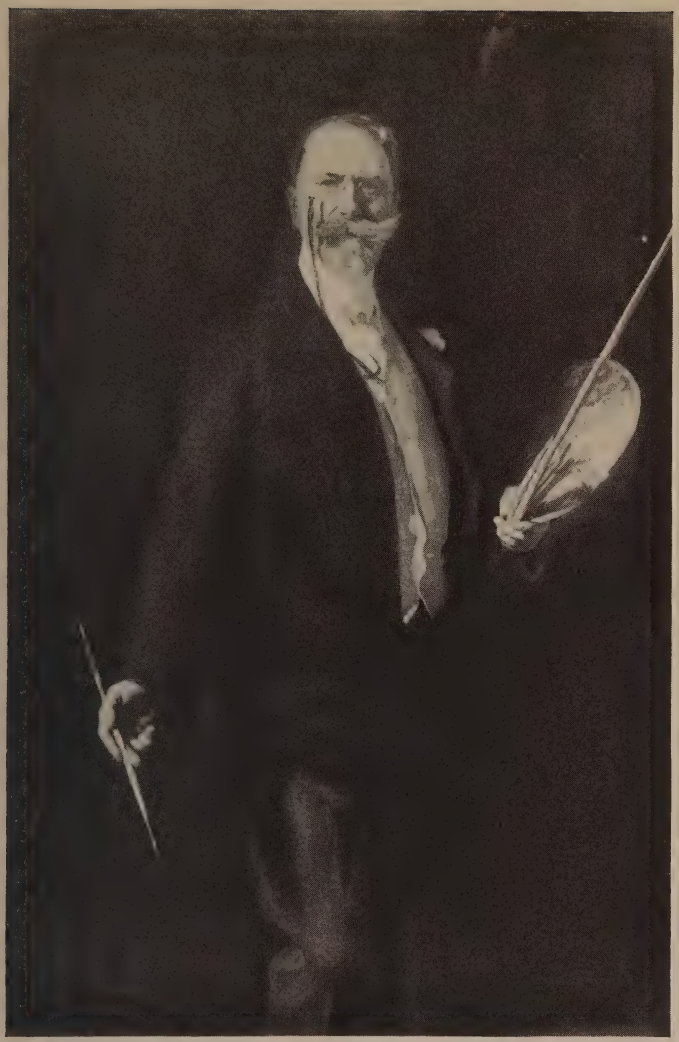
35 *James C. Carter*



36 *The Honorable Joseph Hodges Choate*



37 *Egerton L. Winthrop*

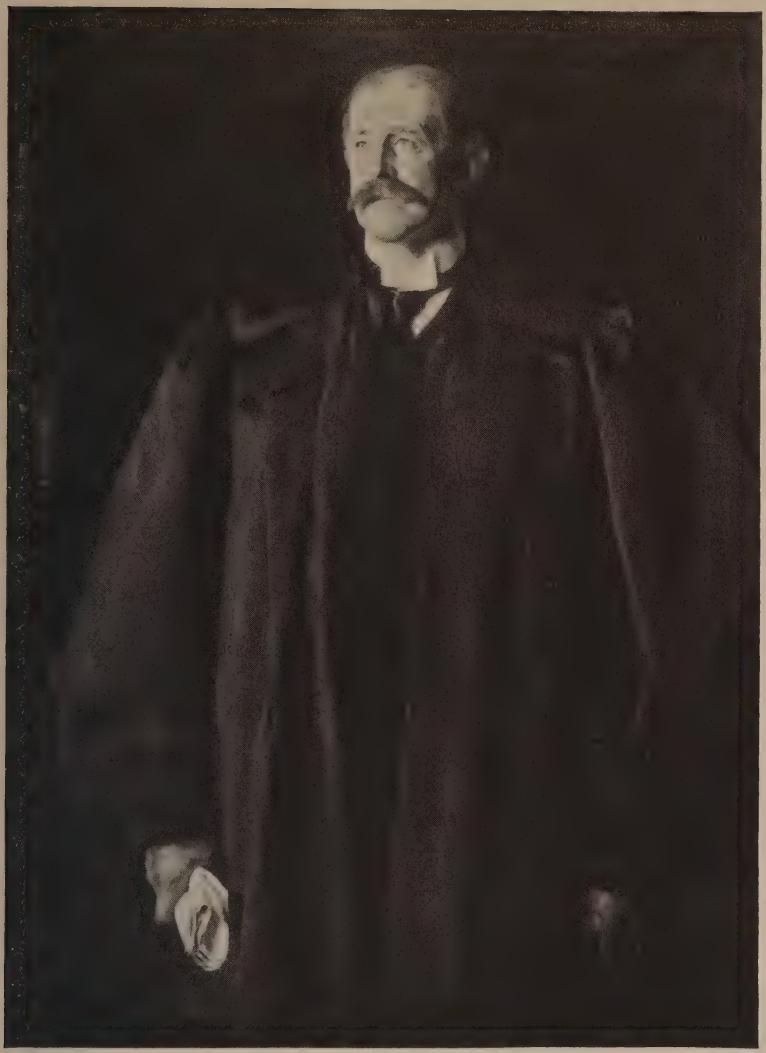


39 *William M. Chase*

40 *Miss Kate Haven*

41 *Edward Robinson*

42 *Mrs. Fiske Warren and her Daughter*

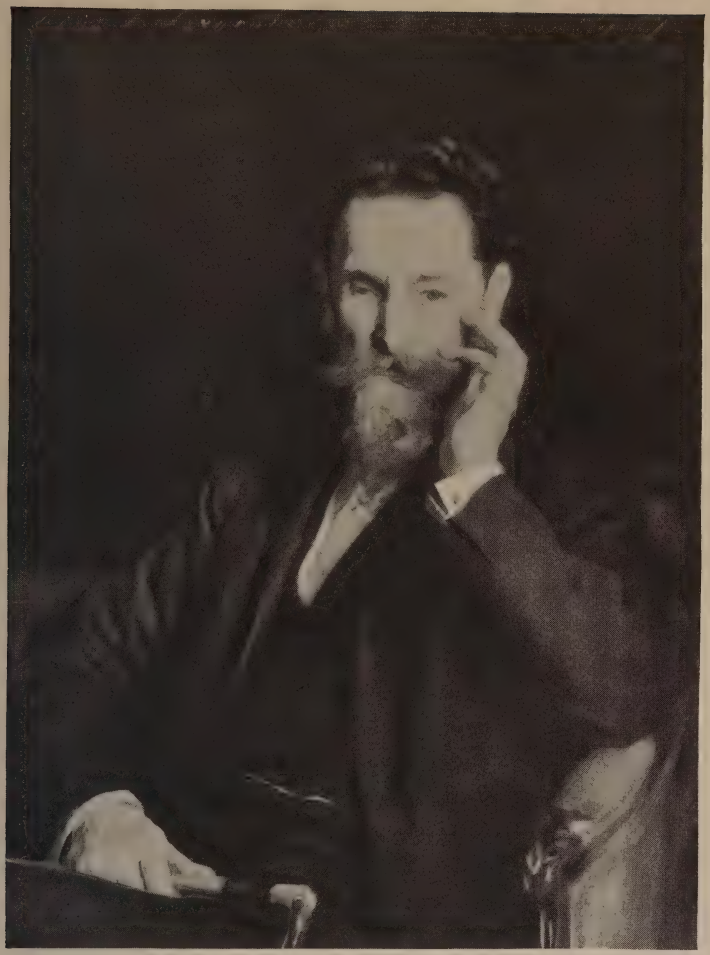


43 *The Honorable William Caleb Loring*

44 *Major Henry L. Higginson*

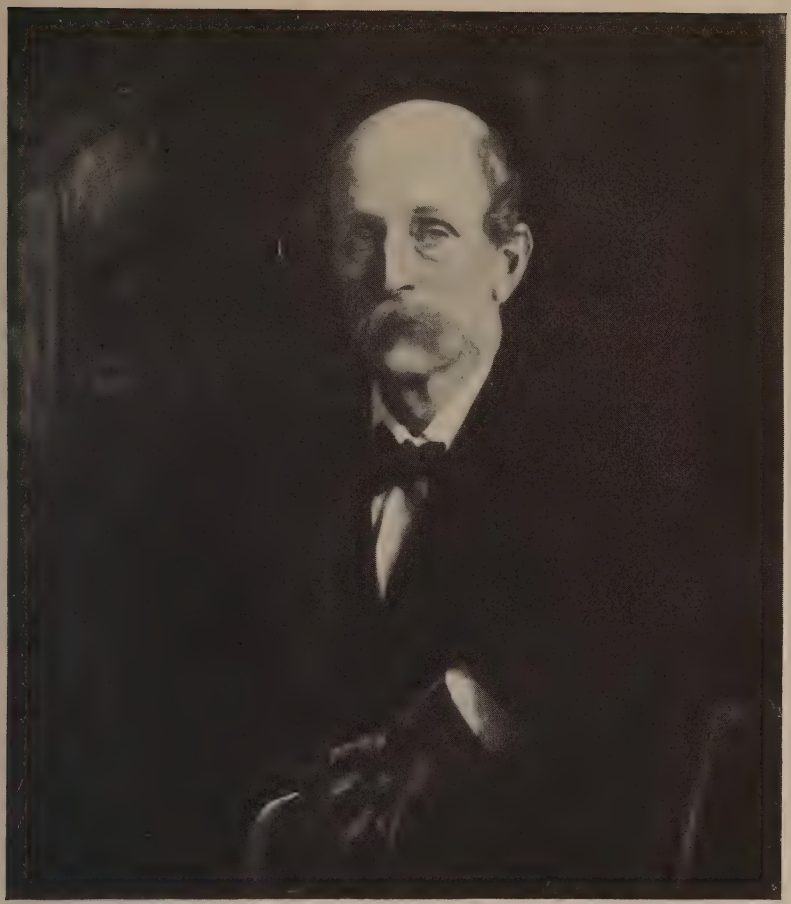
45 *His Studio*

46 *Miss Garrett*



47 *Joseph Pulitzer*

48 *Padre Sebastiano*



49 *General Charles J. Paine*

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50 *The Fountain — Villa Torlonia*

51 *Dolce far niente*

52 *Mountain Torrent — Simplon*

53 *Nonchaloire — Madame Michel*

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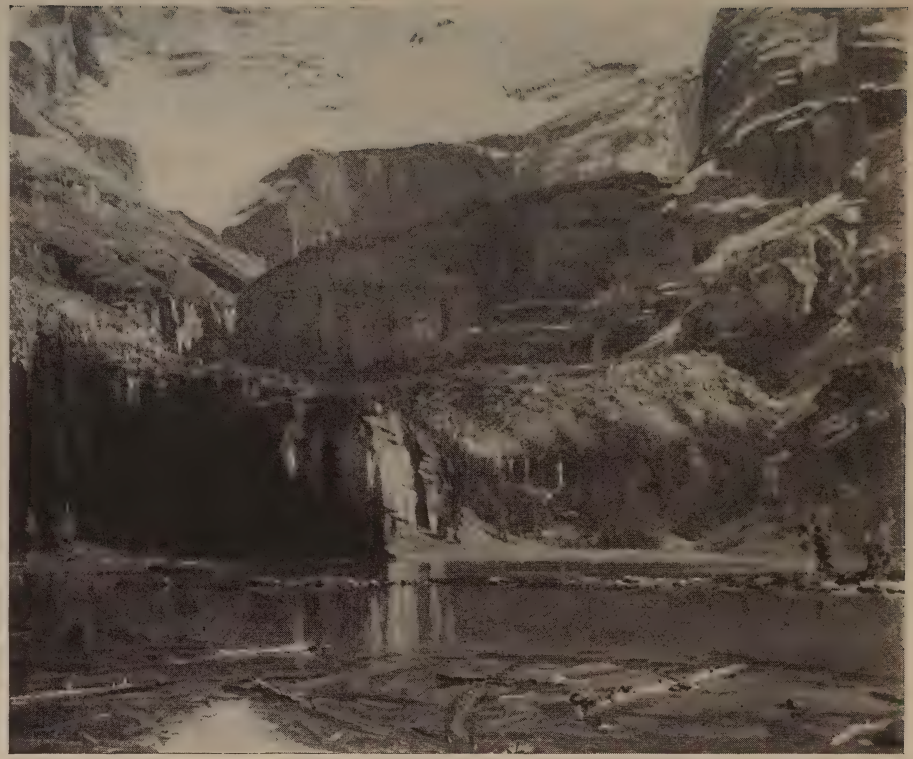
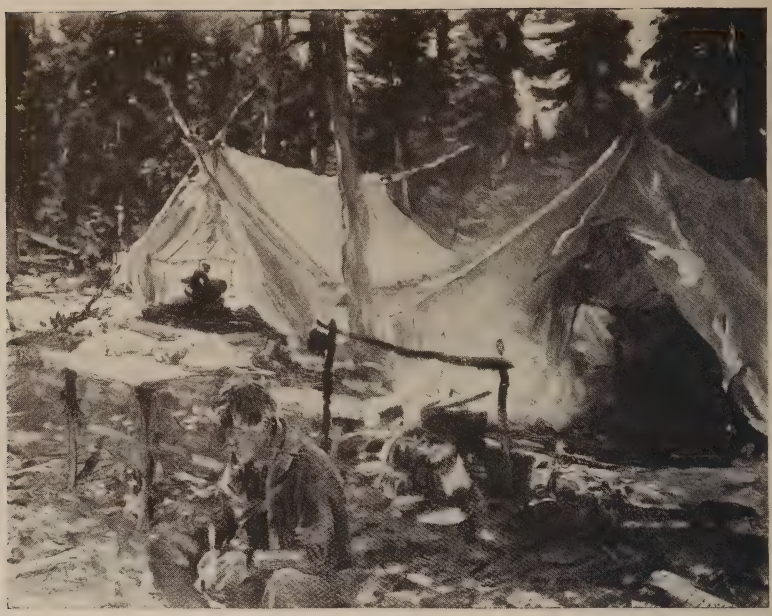
54 *Reconnoitering*

55 *Two Girls Fishing*

56 *Moorish Courtyard*



57 *Lake O'Hara*



58 *Tents at Lake O'Hara*

59 *The Road*

WATER-COLORS

4 *Sketch of an Italian Model with Cope*

7 *The Cashmere Shawl*

10 *Corfu — Lights and Shadows*

11 *Corfu — A Rainy Day*

14 *Daphne*

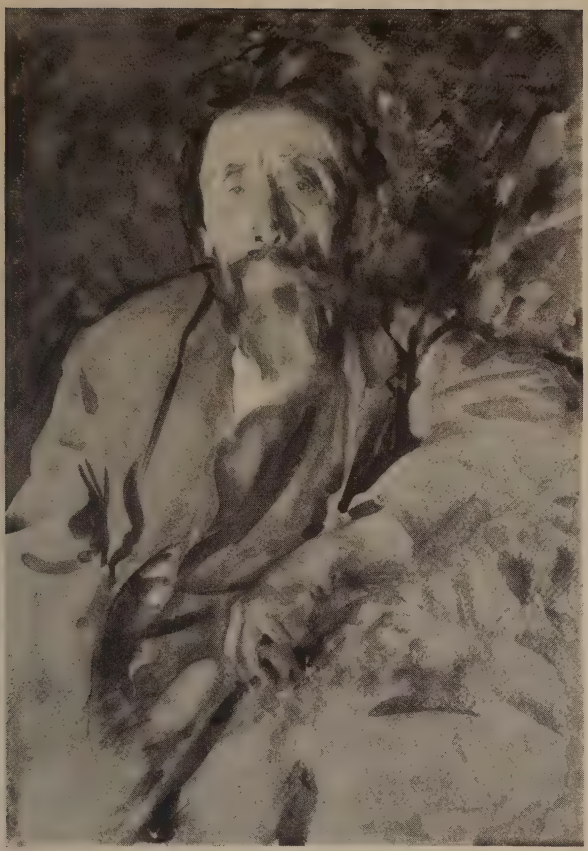
17 *The Lesson*

28 *Venice — I Gesuati*

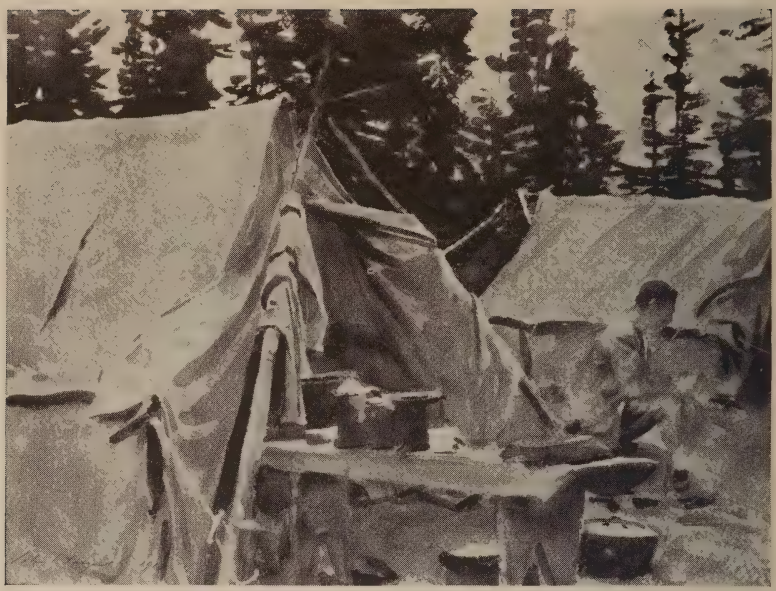
30 *Arab Stable*

33 *In Sicily*

34 *Stamboul*



36 The Tramp



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45 *In the Generalife*

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